

Concrete Sculpture

**REBECCA
MARTIN**



January 10 — February 2

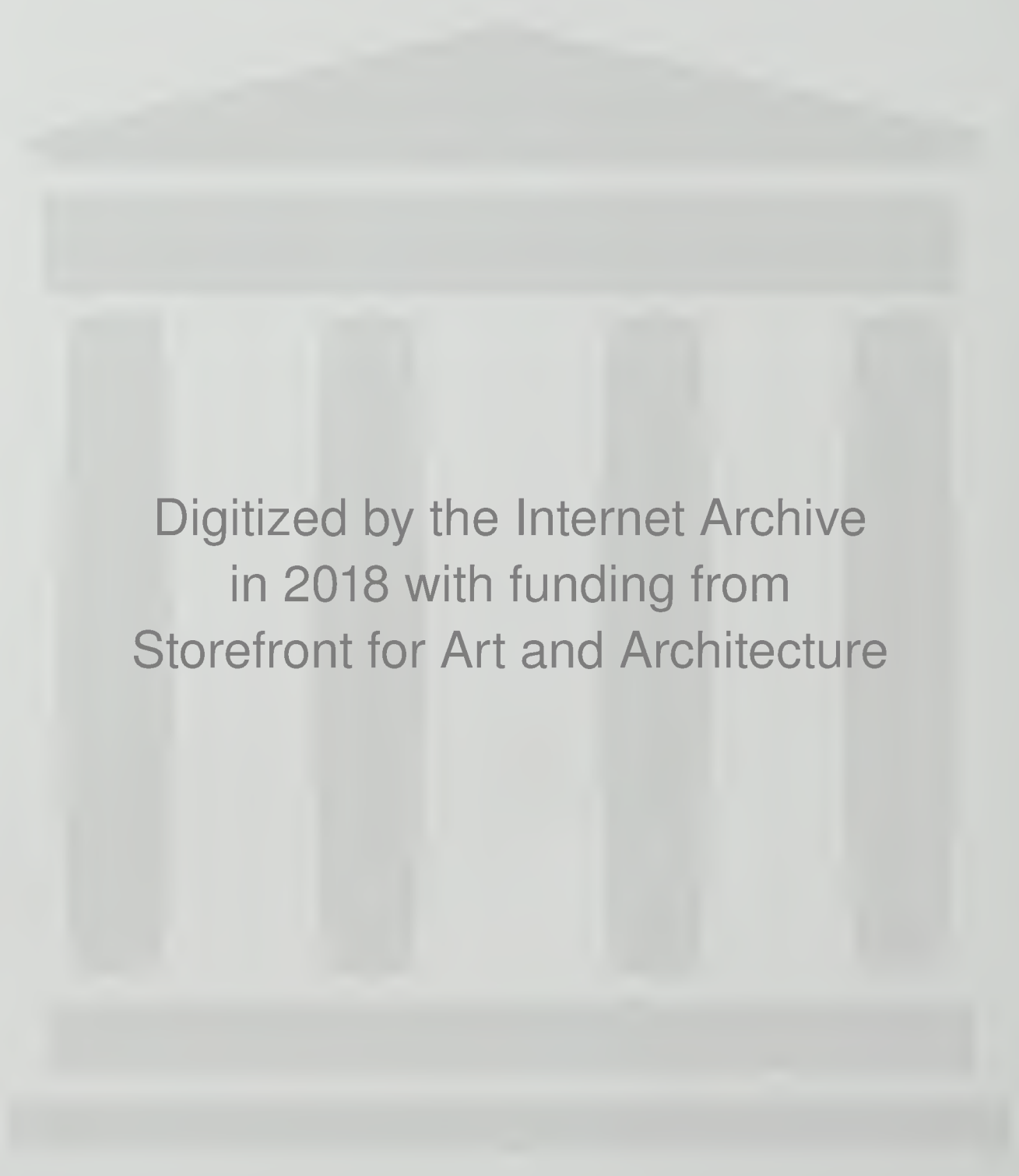
Wednesday — Sunday 11–6 PM

Reception: Thursday, January 10, 1985, 6–8 PM

S T O R E F R O N T
Art and Architecture

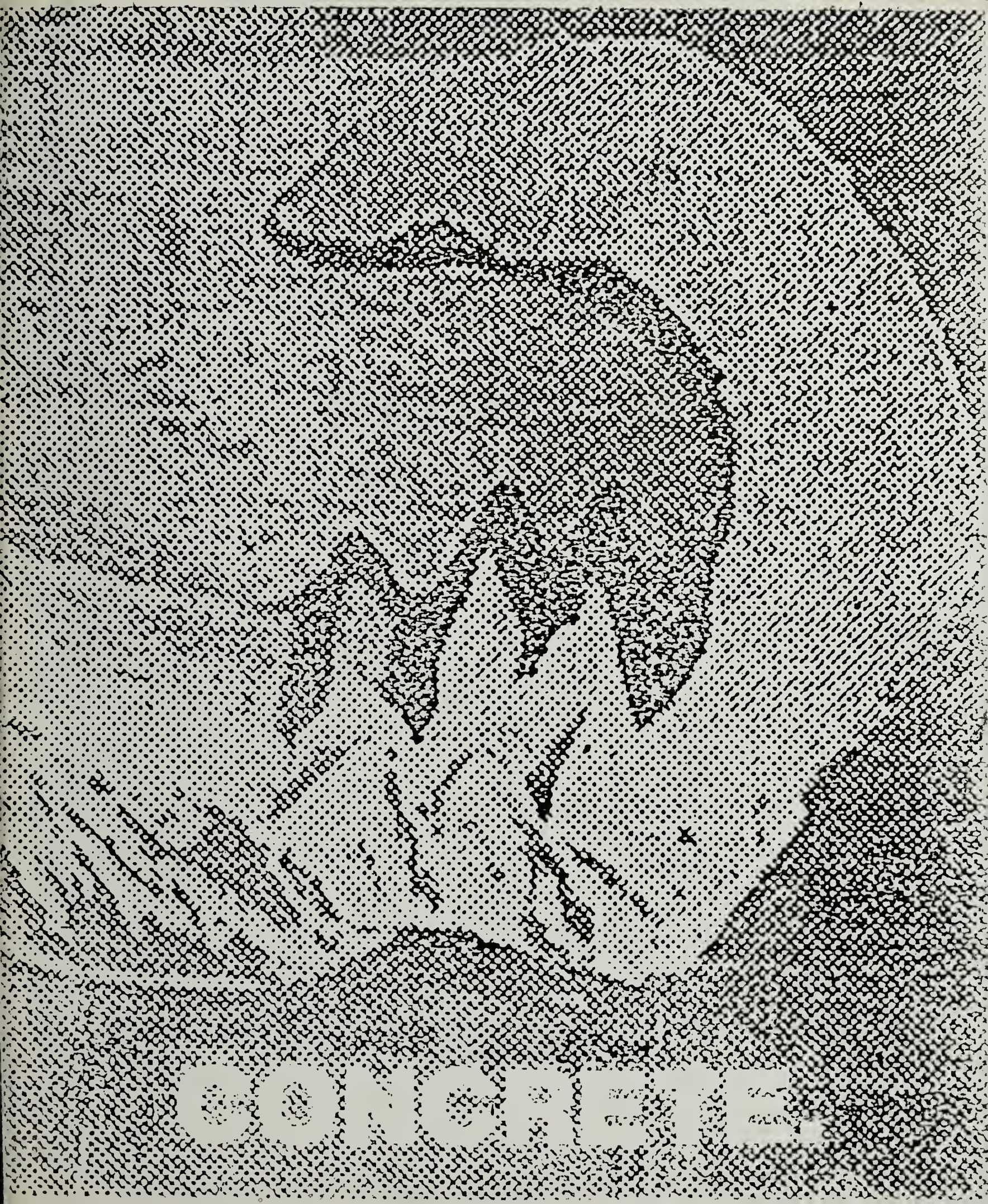
51 Prince St, New York, NY 10012
Kyong Park/Glenn Weiss 212.431.5795

A program of the Cultural Council Foundation.
Partially funded by New York State Council on the Arts and Material for the Arts



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CONCEPT

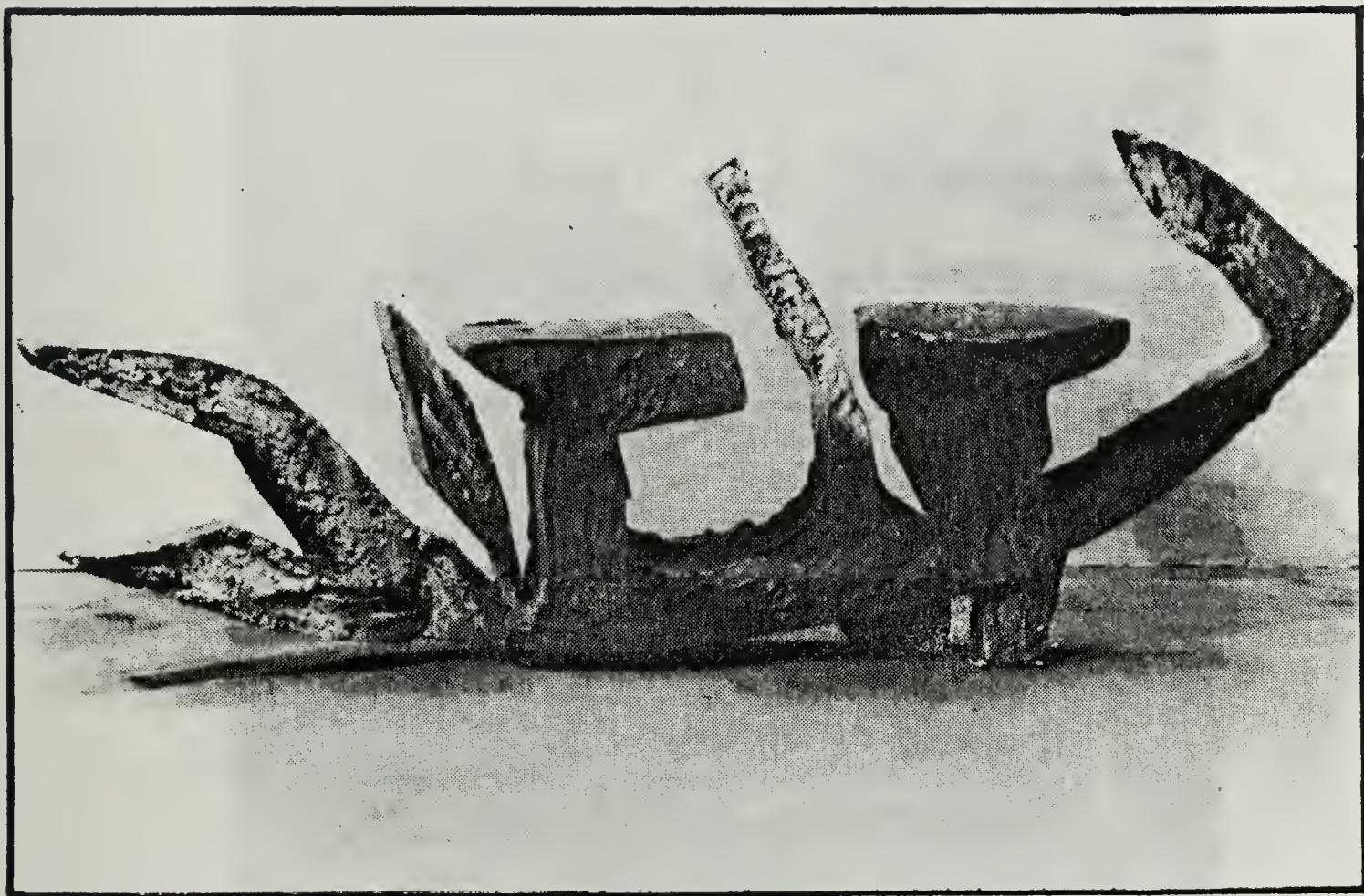
Concrete Sculpture

**REBECCA
MARTIN**

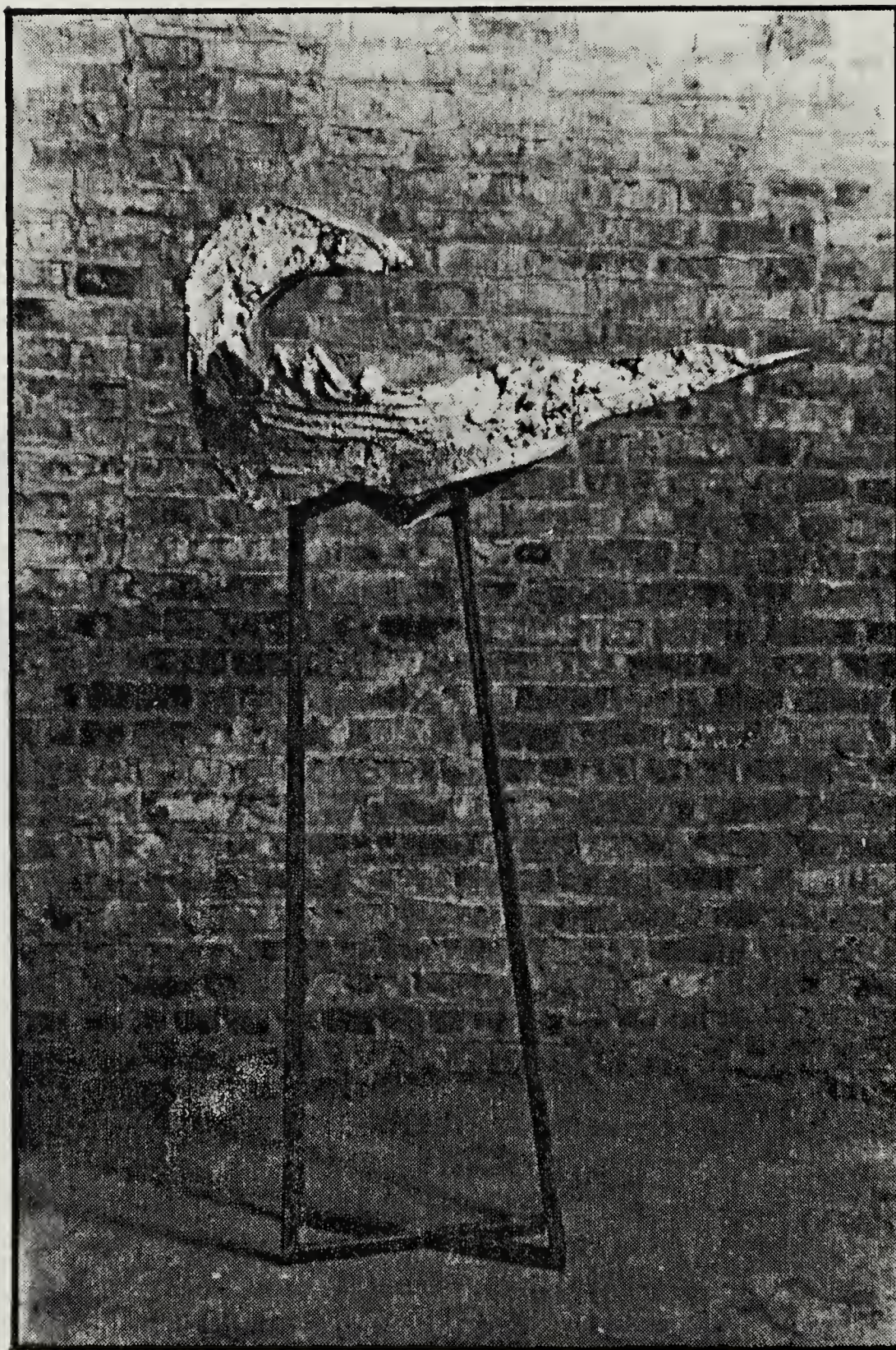
January, 1985



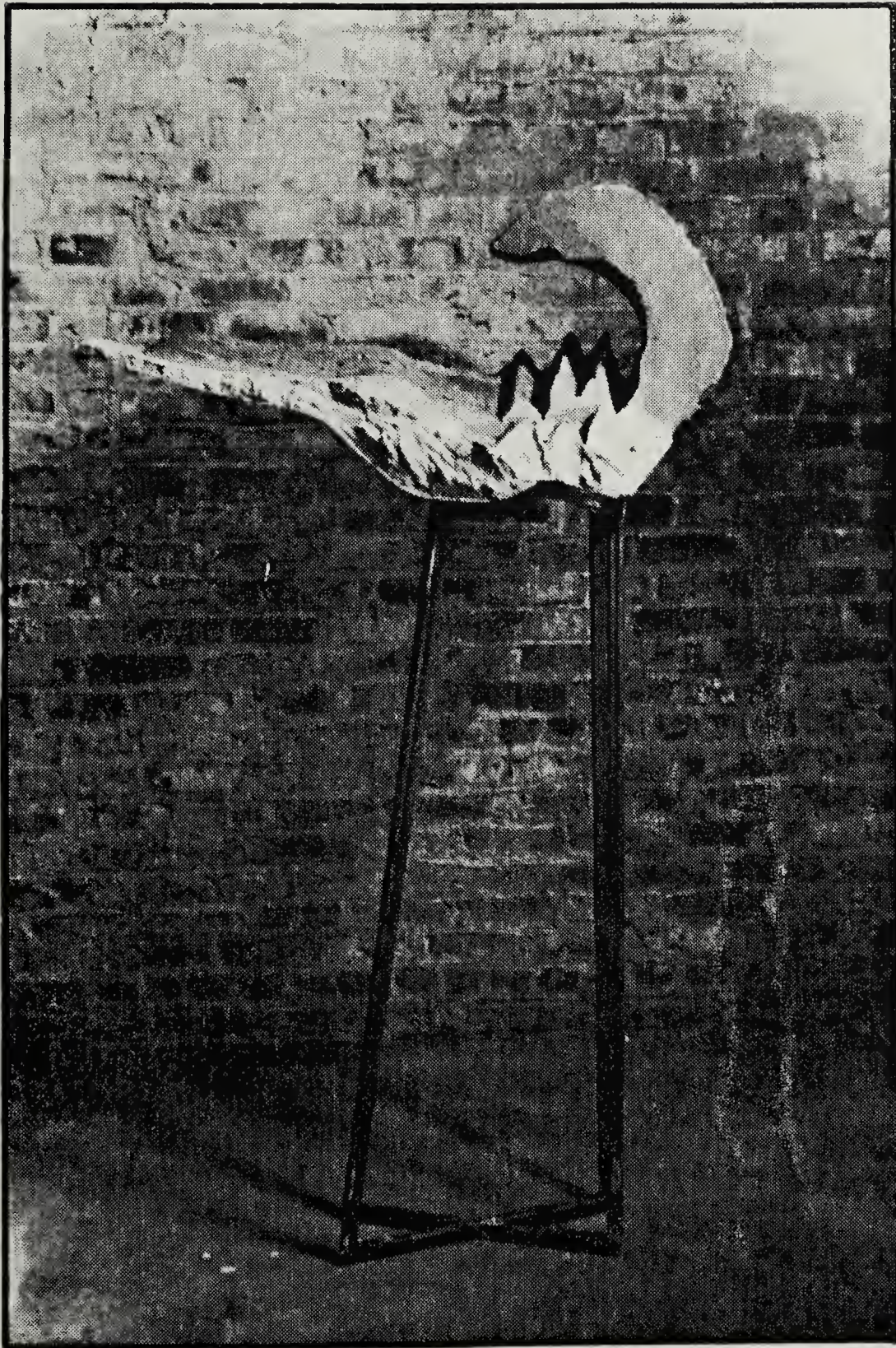
Abhorrence



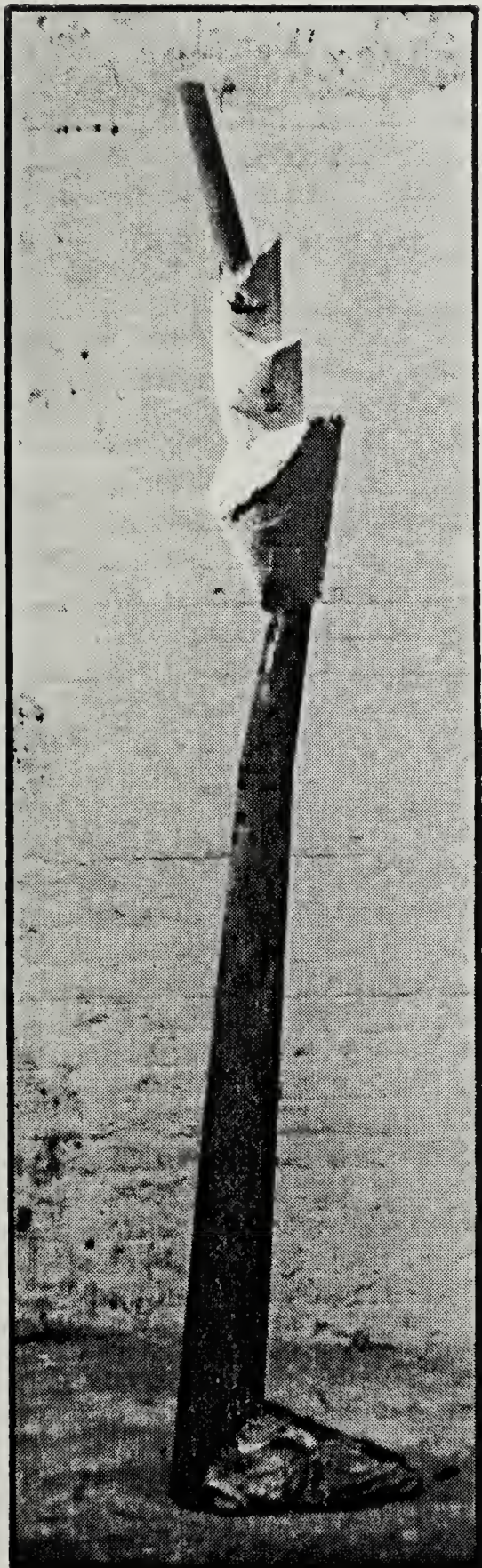
Bench for Two Lovers



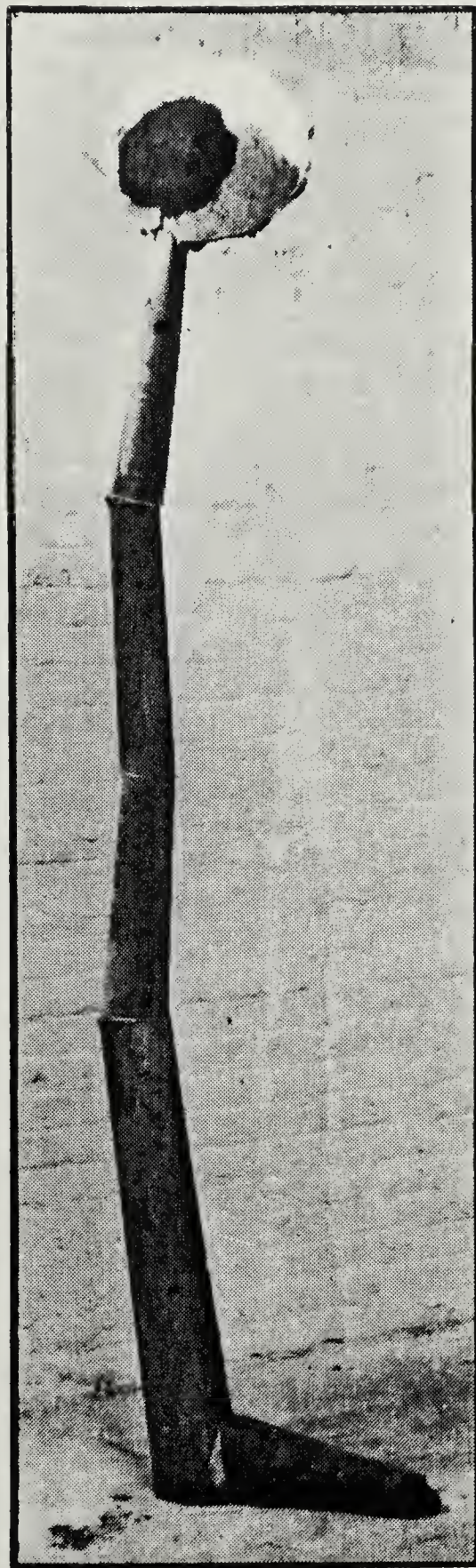
Wave & Tongue
(View 1)



Wave & Tongue
(View 2)



Defying the Horizontal



Ideas Fall

STOREFRONT

Art and Architecture

Kyong Park/Glenn Weiss 51 Prince, New York, NY 10012 212-431-5795

Concrete, the bastard son of stone, the earthy, workhorse brother of ennobled steel, is the literal foundation of the 20th Century city. The post-WW II dwellings wrap the cities of the globe and their citizens in honeycombs of crushed stone, water and cement. Despite its pervasiveness, concrete remains hidden from public consciousness by selective denial. Yet at moments, concrete has been released from its captive grid and allowed to flow into the shapes of lyrical architecture - exclusively 20th Century architectural monuments.

Traditionally, concrete reigns as mass-produced public art from ionic capitals and entrance lions to front yard bird baths. This mindless eclectism, marketed as "Fine Art," pacifies culture by removing the vibrant dialogue between the static society and the artistic experiment.

Rebecca Martin creates sculpture rough concrete molded into the lyrical shapes of 20th Century archtypes. With the loss of the ancient pure forms of geometry and nature, Martin synthesizes shapes developed in this century - the products of imagination and industrial production. The shapes appear like new words or rather the source of many words. The slow moving lumps and waves inside the molded concrete makes a tactile mass of this ignored and "asensual" material.

Martin's previous exhibitions include a solo exhibition at PS 122 titled "The Fountain Show" and a 1984 group show at 55 Mercer Street Gallery. Martin received her MFA from Hunter College in 1982.

Glenn Weiss

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